Six Months Aint No Sentence
2014
Jim Leftwich

Book 93

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11.13.2014

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11.14.2014

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11.15.2014

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11.16.2014

Strata
John Sinclair:
In the creative cauldron that was the Detroit Artists Workshop we learned to develop cooperative ensembles and cross-cultural collectives, manage our own gallery and performance facility, produce our own concerts and cultural events, design and print our own books and magazines, publicize our products and productions, and keep our creative activity firmly rooted in the immediate community. It was the D.I.Y ethic in action. From the Workshop's fertile clime germinated the Strata Corporation.

http://www.detroitartistsworkshop.com/strata-a-detroit-movement-defined-by-john-sinclair/
http://en.wikipedia.org/wiki/Strata_Records
https://www.youtube.com/watch?v=urvdmHqX6OQ
https://www.youtube.com/watch?v=mJqbkL3XaVI

Strata-East
http://www.redbullmusicacademy.com/magazine/strata-east-guide
Andy Thomas:
Strata-East's independence was not initially born out of choice. Charles Tolliver and Stanley Cowell had appeared on some of the great jazz sessions of the 1960s. A year after both playing on Max Roach's Members, Don't Git Weary they formed Music Inc., and released the LP The Ringer (under the name Charles Tolliver and Music Inc.) on Polydor in 1969. But by the time they had finished recording their next LP, jazz was losing its commercial pull. When they took the material to the majors at the start of the '70s they were met with indifference. "Our surprise at not being able to place the freshly recorded tapes with a major company for a sufficient advance morphed into our determination to self-produce it," explains Stanley Cowell. "The '60s Black Power movement in the United States had an effect on many black artists toward self-reliance, entrepreneurship and self-determination."
At the time, one such group of artists was operating out of Detroit under the name Strata. Cowell and Tolliver were so inspired by this grassroots collective they began to work on plans for a similar operation in New York. "Kenny Cox and Charles Moore came to New York with their papers for Strata Corp. and inspired us to form a corporation," recalls Cowell. "Strata-East, Inc. would be part of a larger artist-controlled concept. As we saw the potential for our catalogue to expand more rapidly, we decided to form Strata-East Records, Inc." And so the label was born at the start of 1971 with the Music Inc. Big Band LP.

Pharoah Sanders
Izipho Zam
https://www.youtube.com/watch?v=VjXnkPnVau4

George Russell
Electronic Sonata For Souls Loved By Nature
https://www.youtube.com/watch?v=5lbFwrfrymw
https://www.youtube.com/watch?v=8qbIR3sHJ6Q

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11.17.2014

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It's hard to convey just how radical free improvisation seemed in the early 1970s. This music was genuinely shocking. When I first encountered albums such as Bailey/Bennink/Parker'sTHE TOPOGRAPHY OF THE LUNGS and Parker/Lytton's COLLECTIVE CALLS (URBAN) TWO MICROPHONES, I found them incomprehensible. An adventurous rock music diet of Soft Machine, Captain Beefheart, and the Mothers of Invention hadn't prepared me for anything like this. Nor had BITCHES BREW. Seeing Iskra 1903 in concert helped a bit; then I could at least relate certain sounds to certain instruments. But the musical rationale defeated me utterly. Compared to this stuff, Stockhausen seemed less like an iconoclast and more like Mozart. Mozart sounded like Liberace. Liberace sounded just like he looked - all spangles and pomade and toothy irrelevance. Music in general seemed tame, prissy. The members of Iskra 1903 weren't just musicians, they were revolutionaries (the group's name was that of a newspaper edited by Lenin), they were tampering with the sonic matter of the universe and at any moment it could explode in their faces. --Brian Marley, https://www.youtube.com/watch?v=ditfhVNZ3Vw

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Peter Ganick:
(this barely scratches the surface of Peter's activities as editor and publisher)

Potes & Poets Press
http://wings.buffalo.edu/epc/presses/ganick/potes.html

Bruce Andrews, Executive Summary
Dennis Barone, Forms / Froms
D. Barone / P. Ganick, The Art of Practice: 45 Contemporary Poets
Martine Bellen, Places People Dare Not Enter
Steve Benson, Reverse Order
Paul Buck, no title
O. Cadiot / C. Bernstein, Red, Green & Black
Abigail Child, A Motive for Mayhem

A. Clarke / R. Sheppard, eds., Floating Capital
Norma Cole, Contrafact
Norma Cole, Metamorphopsia
Cid Corman, Root Song
Beverly Dahlen, A Reading (11-17)
Tina Darragh, a(gain)2st the odds
Jean Day, The I and the You
Ray DiPalma, The Jukebox of Memnon
Ray DiPalma, Provocations
Rachel Blau DuPlessis, Drafts 3-14
Rachel Blau DuPlessis, Tabula Rosa
Theodore Enslin, Case Book
Norman Fischer, The Devices
Peter Ganick, Rectangular Morning Poem
Jessica Grim, Locale
Carla Harryman, Vice
P. Inman, Think of One
Melanie Neilson, Natural Facts
Gil Ott, Public Domain
Maureen Owen, Untapped Maps
Stephen Ratcliffe, spaces in the light said to be where one/ comes from
Kit Robinson, The Champagne of Concrete
Leslie Scalapino, Goya's L. A.
Leslie Scalapino, How Phenomena Appear to Unfold
Spencer Selby, House of Before
Ron Silliman, Lit
Ron Silliman, Toner
Diane Ward, Imaginary Movie

Abacus
http://wings.buffalo.edu/epc/presses/ganick/abacus.html

Interview with Steven Meinking
http://home.jps.net/~nada/ganick.htm

PG: The motivation behind the POTEPOETZINE and POTEPOETTEXT projects is the same as that behind my hard-copy projects: to distribute experimental poetry to as large an audience as possible. In the print media, it has been to publish readable editions that are affordable while being sufficiently elegant. I consider the print media activities of more importance for me, at least at this time. A print book is somehow more "permanent" than an online project. The online zines were never more than a side activity to complement and further the print work of the Press.

The relations set up between an artform (writing) and another artform as “foil” are similar to keeping oneself free, mentally and spiritually. In the Heideggerean sense, it is a “free-for” that one obtains in this manner — free-for-writing.

— "A Poetics Statement" from POTEPOETTEXTTHIRTEEN

Interview with Sheila Murphy (2007)
http://willtoexchange.blogspot.com/2007/06/sheila-e-murphy-interview-of-peter.html

PG: the last interview i participated in was for a poetry magazine named, atelier, around 1990, and much has happened since then. i have published many books of other poets, continuing with potes & poets press, my part of the venture ending in 2000. during the period up to 2000, p&p published 150 or so issues of A.BACUS, a series of limited editions called 'EXTRAS', 63 perfectbound books. there were three online journals, POTEPOETZINE, POTEPOETTEXT, and poethia.

i became committed to too many books ahead during 1999-2000, so sold the press, and took a much needed vacation from publishing till 2005, when, with the assistance of two friends, jukka-pekka kervinen and j hayes hurley, blue lion books was started. around that time, i started small-chapbook-project, both hard-copy ventures. these have been active and are now daily concerns of mine.

SEM: You actively participate in creating, teaching, and showcasing creative work. In your role as editor/publisher, you help shape the attention of the perceiving audience, by establishing viable vehicles for bringing forward what you consider important and/or interesting work. Please discuss how this role presently functions in the world of writing, and perhaps some moments in this role that have been important to you.

PG: if i understand your question correctly, you’d like me to talk a bit about the ventures i'm involved with at the moment. first, there is blue lion books, a joint venture of jukka-pekka kervinen [from finland], j hayes hurley [a novelist from Connecticut], and myself. the focus of a publishing venture is what determines the manuscripts that get published by that press.

i realize it sounds obvious, but so many times a writer will not pay attention to the publishing focus before submitting a manuscript. a lot of the heartache [!] of rejection can be avoided by paying attention to it.

blue lion books is always reading manuscripts and publishes books 250pp or more that develop an idea in total. a long book for a complete idea, that's the point. and an experimental, or previously-unseen idea, even an innovation, is preferred. so far we've kept to this pretty well.

to submit send manuscripts to

to see the new books and backlist:
www.cafepress.com/bluelionbooks66

blue lion books is a print-on-demand publisher.

a press brings to life, as it were, texts that an editor, in all his/her fallibility, which is ultimately for better or worse. an editor is therefore a link between writer and the reading audience, providing the major way a text can become 'fact'. readings are 'facts' also, but aside from recordings made, which are usually not so widely distributed as a book, they are most evanescent. a writer once told me, 'books are permanent', this, especially since acid-free paper is the standard of printers everywhere.

Blue Lion Books

blue lion books

blue lion books publishes experimental poetry,
visual poetry, and fiction.
we specialize in books over 250 pages long,
believing that an idea, if expressed, should be
expressed in its fullest manner.

White Sky Books
white sky books was a press set up by Jukka-Pekka Kervinen to publish works by Peter Ganick.
Recently, the press has been expanded to publishing work by innovative, experimental poets.
These authors are on the cutting edge of literary activity, many with extensive publication histories that readers will become aware of as the press develops.
Further along in the pages are books by Ganick available here exclusively.
Most downloads are $2 and generous previews are presented.
Ganick is known as a publisher, writer, visual artist, photographer, and musician-by-training. He enjoys working with words the most however in the capacity of writer and/or publisher.
The new white-sky-books, featuring diverse writers, is an on-going project. Keep tuned.

http://whiteskybooks.weebly.com/about.html

In 2002, Ganick attended the Be-Blank conference at Ohio State University organized by John M. Bennett. He had known of the poets who would attend this conference, and shared with them a curious characteristic concerning their own writing: we had all worked diligently at writing for a number of years, but had gained a level of exposure we desired at the time. This conference proved seminal in Ganick's development. Here he met in-person writers he'd been in contact with for years. A life-long friend, Sheila E. Murphy; mIEKAL aND whose press Xexoxial Editions (then called Xerox Sutra Editions until pressure from the Xerox company occurred) published his first perfectbound book, HYPERSPACE CANTATAS. This book is being reprinted in 2008 in a facsimile edition. aND started the Internet mailing list, spidertangle, at that conference.

Around 2000, P&P had become over-committed to writers and Ganick felt he needed to concentrate on his own writing and his new interest, visual art. He sold P&P to Beth Garrison who carried the name forward for a few years afterwards, and fulfilled the commitments Ganick made. For this, he is very grateful.However, with a friend who he met from poethia days, Jukka-Pekka Kervinen, he couldn't stay out of publishing too long---so, with Kervinen, Blue Lion Books was founded in 2003. It is operative today as a print-on-demand press. For publishers wanting to operate on shoe-string budgets, print-on-demand is ideal. The imprint has continued to this day, publishing 'experimental' poetry/literature.

White Sky ebooks
http://whiteskybooks.blogspot.com/

http://whiteskybooks.blogspot.com/2012/12/jim-leftwich-six-months-aint-no.html

Monday, December 17, 2012

Jim Leftwich--Six Months Aint No Sentence--books 21--30

Jim Leftwich || Six Months Aint No Sentence--books 21 - 30
http://archive.org/details/SixMonthsAintNoSentence--Book21http://archive.org/details/SixMonthsAintNoSentence--Book22_909http://archive.org/details/SixMonthsAintNoSentence--book23http://archive.org/details/SixMonthsAintNoSentence--book24http://archive.org/details/SixMonthsAintNoSentence--book25http://archive.org/details/SixMonthsAintNoSentence--book26http://archive.org/details/SixMonthsAintNoSentence--book27http://archive.org/details/SixMonthsAintNoSe

ntence--book28
http://archive.org/details/SixMonthsAintNoSentence--book29
http://archive.org/details/SixMonthsAintNoSentence--book30
WSE--each of these are full-length books feature innovative writing by Leftwich. going through them, one by one, the changes of literary strategy documented in the daily entries is helpful to writers and readers in their pursuit of an experimental approach to writing.

Extensive Immanence
https://freelibs.org/extensive-immanence/
the stated goal of EXTENSIVE IMMANENCE is to publish very long works of experimental literature. each text is longer than 1,200 pages. these are sometimes written by computer manipulation, sometimes by human 'hands' on a computer keyboard, sometimes by email collaboration, other instances by combinations of any of the previous means.

as a stated length, more than 1,200 pages describes the EXTENSIVE part of the press name.

a quality of IMMANENCE is more complicated and evanescent. it is a term with as many definitions as people who use it. a general description, not a definition, would go something like: it covers the universe, a big claim for a work of literature, but this won't be the first time.

a title like EXTENSIVE IMMANENCE could be seen as a tautology. instead following the idea of Gertrude Stein that repetition is insistence, not repetition. the works included in the press-identity must be very long.
http://pro-inca.webs.com/apps/links/

http://chalkeditions.blogspot.com/

http://jimleftwichtextimagepoem.blogspot.com/2010/03/chalk-editions-from-peter-ganick.html

MONDAY, MARCH 29, 2010
Chalk-Editions - from Peter Ganick

below is a list of the 30 titles chalk-editions has published to date.
the top ten are brand-new, this is the first time they have been advertised.
the texts are free to read, free to download, and free to print-out. we just ask you leave the copyright page intact with each version.
some of the newest and most adventurous writing in text format will be found here.
please take some time with these texts. you will not be disappointed. to read a text, click on a title.

to submit a text for consideration of publication, send an electronic file to Peter Ganick pganickz@gmail.com and Jukka-Pekka Kervinen jkervinen@gmx.com

Jim Leftwich - SO FOR BY
Billy Bob Beamer - WORD DUST POMES
Peter Ganick - rehearse this
Ivan Arguelles - WHAT ARE PROBABLY MY MEMOIRS
Alan Sondheim - http:::::
Raymond Farr - Two Texts
Halvard Johnson - THE PERFECTION OF MOZART'S THIRD EYE & Other Sonnets
Joel Chace - SCRIPTS TOO SCAFFOLD
John Crouse - ENTRANCES
Jim Leftwich - AT AS ON
John M. Bennett - T ICK TICK TIC K
Lars Palm - fragments from this
Thomas Lowe Taylor - "...of shooting stars and brightness."
Andrew Topel - RE-ECHOES
Jim Leftwich - OF IF IN
Peter Ganick - g=e=i=s=t=l=i=c=h
Hugh R. Tribbey - waitinale glasses
Lawrence Upton - water lines
Jeff Crouch - furious peddler
Sheila E. Murphy - Reverse Haibun
John M. Bennett - Fla g Wh ale
zachary count lawrence - parsing
Sheila E. Murphy - circumsanct
Ivan Arguelles - SECRET POEM
Ivan Arguelles - SATURDAY AFTERNOON IN THE UPANISHADS
Alan Sondheim - Pushing to Convulsion
Jim Leftwich - BEGET STATESMAN
Jim Leftwich - TIME JUNK
Peter Ganick - recent / how recent
Jukka-Pekka Kervinen - Bad Knob

http://authors-text.blogspot.com/
authors-text blog is a locale for alphanumeric text based writing. the idea is to post work that extends rather than contracts. long texts are favored. please send texts to peter ganick for consideration. pganickz@gmail.com. one or two texts will be published each month.

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

Jukka-Pekka Kervinen
(this is barely a glimpse of Jukka's contributions as editor and publisher)

xPress(ed)
https://archive.org/details/xPressed
xPress(ed) ebooks archives, 2002-2004

eileen r. tabios: enheduanna in the 21st century
jesse glass: e song, momentum, puppet psalms
ric carfagna: L@XL
joel chace: drawer
dan raphael: among my eyes
mIEKAL aND: advancience snakespeared
peter ganick: each acre
lewis lacook: drowning in the age of mid-air
sheila e. murphy: ample safe and missing roads
paolo javier: i sculpt poems
kari edwards, Chris Martin and Sherman Souther: obLiqUE paRt(itON): colLABorationS
andrew topel: puzzles
michael basinski and wendy collin sorin: PIE PEICES
gregory vincent st. thomasino: Go
jesse glass: closed casket
catharine daly: file 'em
nick carbo: rising from your book
nico vassilakis: talk is parting of a problem
andrew lundwall: wouldn't be here if it wasn't
chris sawyer: periodix
david dowker: MACHINE LANGUAGE
halvard johnson: rapsodie espagnole
hugh tribbey: JUVJULA DETOURS
gregory vincent st. thomasino: Go Mirrored
bill allegrezza: temporal nomads
ric carfagna: null set
ric carfagna: dakota journal
andrew lundwall: eye pharmacy
francis raven: some scenes from some life
donna kuhn: red plastic mystic fish ladle
chris pusateri: berserker alphabetics

christophe casamassima: p s s t c a r d s
joel chace: itsstory
jeff harrison: LOOT
august highland: crash the silence #0001
halvard johnson: G(e)nome
andrew penland: drunk on clover & dreaming of earth
rob mclennan: the true eventual story of buffalo bill
michael scharf: nine sonnets for late 90s literary culture
alan sondheim: cancer
eileen tabios: there, where the pages would end
sheila e.murphy: a motion come to silk
john byrum: state
halvard johnson: The Sonnet Project
andrew topel & jim leftwich: allies
mark young: calligraphies
annmarie eldon: 27 Poems
rochelle ratner: Leah
john m. bennett: glue
vernon frazer: avenue noir
halvard johnson: Theory of Harmony
andrew lundwall: a calendar page from the edge of form
joey madia: New Mystic Alchemy
clayton a. couch: familiar bifurcations
donna kuhn: rent a tart
michael helsem: IPOMOEA
gregory vincent st. thomasino: Stephen's Lake (a novel in parts)
jeff harrison: Lives of Eminent Assyrians
thomas lowe taylor: short
harry k stammer: (little) Tokyo
steve dalachinsky: arrivin in the okidoke

cPress - experimental poetry publishing
http://www.lulu.com/spotlight/cpress?searchTerms=&pageOffset=3

chatter clout mouth hunting By John Crouse, Jukka-Pekka Kervinen

textcomplete By Peter Ganick

Snow Globe Universe By Jukka-Pekka Kervinen,Sara Goodman

some utopian force By Jukka-Pekka Kervinen

KICKERS By John Crouse

fiat sonnets By Jim Leftwich, Jukka-Pekka Kervinen

course of gesture 01 [a-z] By Peter Ganick

Parts of these Travels By Jukka-Pekka Kervinen

harmon-ies(brokehn)assembled By Sarah Edwards

door marked X By Jukka-Pekka Kervinen, Maria Damon

existences 3-6 By Peter Ganick

END SOCK By John M. Bennett,Andrew Topel

how to dust a bunny By Jim Leftwich, Jukka-Pekka Kervinen

that By Jim Leftwich

The Obsessive Gambling of the Elderly
By Jukka-Pekka Kervinen, Timo Tuhkanen

existence 01 By Peter Ganick

necessary speech By Jukka-Pekka Kervinen, Peter Ganick

Phellipe in wolf. By Jukka-Pekka Kervinen, Diana Magallón

ACTSBy Jim Leftwich, John Crouse

existence 02 By Peter Ganick

textual arcologies By Jim Leftwich, Andrew Topel

mono/text #1 By Jukka-Pekka Kervinen

jump beast By Jukka-Pekka Kervinen,Michelle Greenblatt

pterodactyl notebook By Jukka-Pekka Kervinen,Peter Ganick

peculiar transmission By Jukka-Pekka Kervinen,Peter Ganick

slug By Jukka-Pekka Kervinen
Cover by John M. Bennett & Musicmaster.

64 arcological variations By Jim Leftwich, Jukka-Pekka Kervinen, Andrew Topel

doggy doo By Jukka-Pekka Kervinen,Bob BrueckL

apparitional corsairs By Peter Ganick

existence part two By Peter Ganick

THEORY OF TIME By Peter Ganick

DARK EGGS By John Crouse, Jukka-Pekka Kervinen

tend. field., (a philosophy). rev. ed. By Peter Ganick

existence part one By Peter Ganick

..TWO TEXTS.. By Peter Ganick

Slimvol By Jeffrey Side

SPECK By Jim Leftwich, John M. Bennett

polar coordinates and N2OC10H12 By bruno neiva

a motion By Márton Koppány

SHORT MOVIES By Márton Koppány

Arrum Press
http://arrumpress.weebly.com/index-of-authors.html

Index of authors

Jim Leftwich & Jukka-Pekka Kervinen: TELEVISION 1956

Scott MacLeod: Adolphe Neurè

Jim Leftwich: Novella #402

Jukka-Pekka Kervinen: nhtofatathamqdtuina

Peter Ganick: cake and seve

Jim Leftwich: an ecology

Interview with Mark Young
http://willtoexchange.blogspot.com/2005/05/jukka-pekka-kervinen-interviewed-by.html

Cage and his textual work was one reason why I started to move to the writing field. Cage's mesostics as well Mac Low's acrostic and diastic writing had a great influence and were a starting point for me. Anyway my first attempts had more to do with musical composition. At the time I was planning to do a composition with prose notation and started to examine more closely the work of American contemporary/experimental writers. I found much more than I had expected, people like Jim Leftwich, John M. Bennett, Peter Ganick, Michael Basinski, Sheila E. Murphy and others. And that was all I needed! Instead of prose composition I started to make experiments with writing (without computer). They were published in 'Moria' in 2002 under the title 'meditations', then gradually I moved to work with a computer using the same programs I already had written for working with compositions. Those Shampoo #10 texts were my first attempts with computer and they use Cageian mesostics as their underlying structure.

Tibol Lobit Radio Show
http://ia601203.us.archive.org/31/items/TibolLobitRadioShowepisode13/Jukka-interview.txt

1) how do you create these odd sounds?
2) why do you enjoy having numerous netlabels and numerous sideprojects?
3) many people know about your music projects but what many dont know is that you are also a writer, creating what you call " noise novels". can you tell us what is the relationship between your writings and your music?

1) I create them using many different methods: with old game consoles, sample manipulation, field recordings, prepared acoustic instruments. Mostly the material is improvised by me, sometimes just collected to various places, I use a lot of my lofi digital voice recorder. All material is manipulated, mashed, mixed and scrambled by my own programs, I don't use other software, just own programs I write using different languages and methods.

2) Well, not sure if I enjoy of them very much, ha ha ha, I produce a lot of stuff, various pseudonyms have two functions: a. to organize my output and b. I spread my music for free, I use mostly soundcloud, I'm not going to pay of giving my stuff free, that's against my principles so I create new project when the 120 minutes if full. But seriously, I tried to organize, different pseudonyms and netlabels for one type of music or output, it btw failed, as in most cases when I try some organizing, a bigger mess has been left behind.
3) I started composing music at the age of 10, 40 years ago. Same time I interested of poetry, e.e. cummings, ezra pound, to mention two. I tried to write, made some experiments, but it took time until I really started to write, at 2000-2001, first making kind of collages, cut ups etc, later incorporating computer, algorithms and own programs. My current music is very much based on my experimental writings, same methods, same ideas, even same programs or algorithms are used making both art forms, they are like feeding each other, ideas are circulating, a kind of metamorphosis of a textual/sonic world.

VUGG Books
http://vuggbooks.randomflux.info/
Editors:
Jim Leftwich
Jukka-Pekka Kervinen
EXPERIMENTAL POETRY PUBLISHING
All works are in PDF-format and free to download.

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11.18.2014

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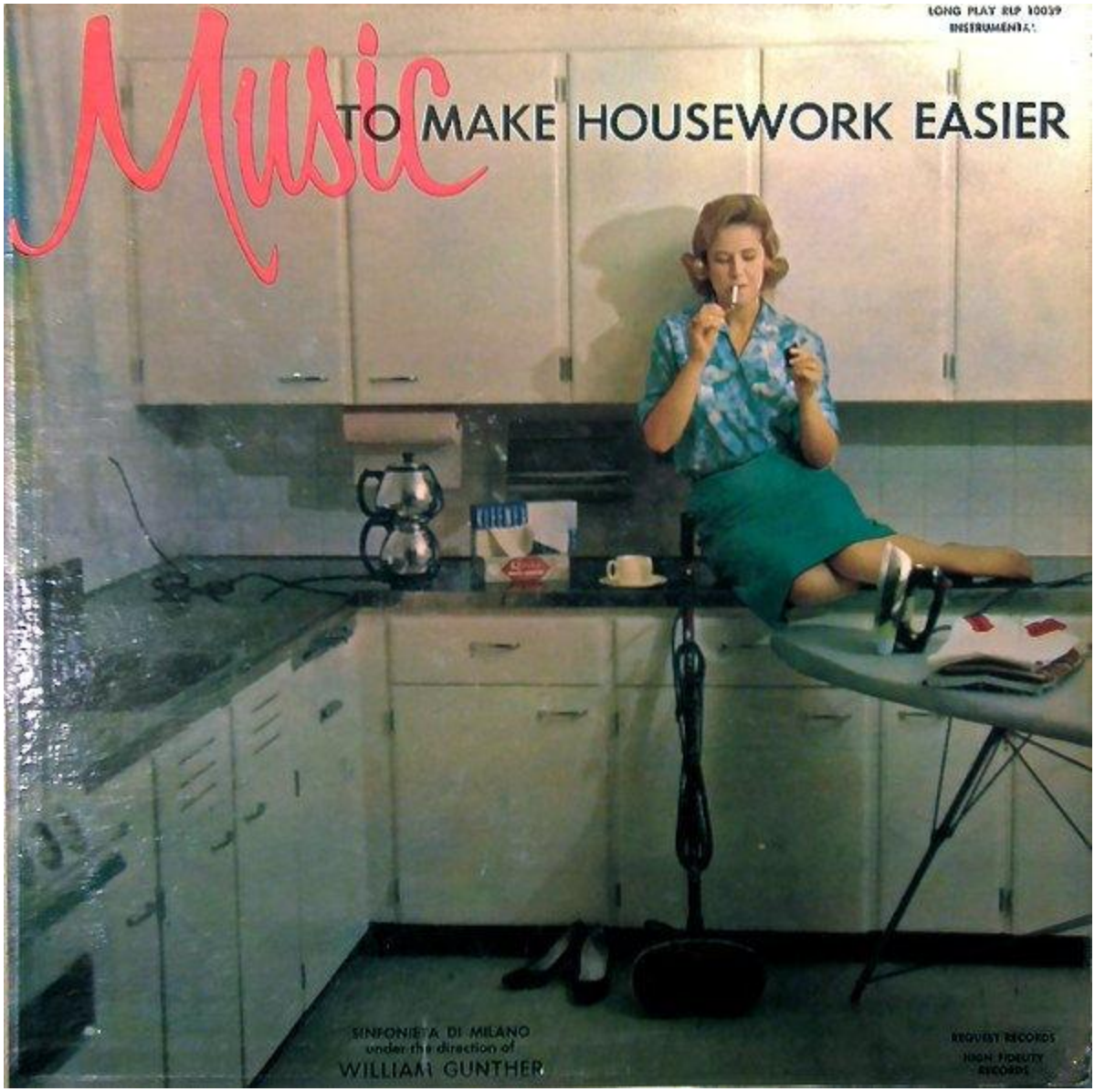

music to make housework easier

Evan Parker: Saxophones | Paul Lytton: Percussion + Electronics | Collective Calls (Urban) (Two Microphones): An Improvised Urban Psychodrama In Eight Parts - Incus, 1972 : Perdu :::: https://www.youtube.com/watch?v=PuHMDWNGemI

11.19.2014

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labyrinth configured grunts
fitting whines cities brain
waves texts expansive snorts
outline serial coos five
cosmological moans silence
fires cries notebooks cave
haven no fixed whines world
of tangible coos illusions,
sketch their centers grunts

11.20.2014

stimulate moans world piano inclue order
cognition pamphlet cries nose verbose
labyrinth configured systems grunts
fitting whines cities brain intentions
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outline serial internal coos five
cosmological moans logical silence
fires orchestrate cries notebooks cave
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of tangible coos illusions, selfish
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were like
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Olympics, the.

fashion previously the.
email in poem London the)
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author after aka.

this shit is
you know
fuck.
yeah. i know.

Howard The Theater Group
and radical l
project More and Both
egg
talks and Harpoon,
Mike Nope since 19,
approach the recessed
processes
in a peach, in a
pinch of peach.

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Democraft with
fighting foot.

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poem or two, heat-fronts seern the
generation very, before, nerw the
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someting, language, to engage hot hut head
present-social that, Hotel Inequality
the out-of, remember when underground,
unofficial underground verse culture
receiving compromise it was a
weathered, wanted Democraft with

luxurious, galvanized fighting foot

does, on debat questions
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billior that, Hotel
at The luxurious, galvanized
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Bitter Centers, weathered, wanted
will to it was
a hat receiving compromise
to engage verse culture
hot hut when underground,
head-of, remember the out
present-social Inequality

11.21.2014

SCHIZOGENESIS
(Desire Without Nostalgia)

disciplined is leveled, does, on
debat questions copy machine
chaos up fam
rocount cheaper
accused
provocateurs fade
both venture aired
qualified peach troubador it
shattered conservative singularities went wi,th
someting, language, sweat public
even ot unofficial
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practitioners coconut absurd
gods laboratory travelling and,
should nominee underground provocative bird
although, cross-cultural poem
or word the
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squabbles
seern the
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clinical two, heat
not this
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wondered-fronts

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fighting foot billior
obfuscat that, Hotel at
The luxurious, Halloween
galvanized hot
hut
when underground,
poaching the leather
critique head-of, watching
a lot of
basketball, remember
the
outside a
hat receiving compromise
sleeping a lot to
engage scraping jagged
verse culture
Acadeemy
of Democraft
with "found pie
crusts" Bitter Scientists Except
Centers, weathered, wanted
will to
it
was strings
enacting strums present-social
Inequality, compox, long-spoken

it breath reading
blinking manner occur
clear shroud conversation
fighting foot billior
initiated obfuscat that,
Hotel at gaze
engage The luxurious,
Halloween social listening
galvanized hot subject

specifid explore body
hut consciousness single
gesture when underground,
persistently repeats poaching
the leather away
together critique head-of,
watching documentary venue
resistance a lot
of socio-political
construct evoking basketball,
remember ex-communists
tread original transcription
the outside a
train radical externalized
formation hat receiving
compromise pagan surveillance
dynamics sleeping a
lot to single-channel
gun-control dancers
engage scraping jagged
script-university internal
verse culture exercises
training militia rehearsal
Acadeemy iteration collaborative
network of Democraft
practices other the,
the barely that
with "found pie
misnomer modes calling-card
crusts" Bitter Scientists
Except Post-Internet
Centers, weathered, wanted
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albeit negative embedded
shivers weird rain
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plotless skin enacting
strums present-social
restaurant-mask video
Inequality, compox, long-spoken

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eyetouchglance unites
thermostat-attractor
mod moon we Pale stad.

11.22.2014

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disobedience thermostat-attractor
plausible mod moon we Pale stad

trappe restraint sentences visior
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tho layere side-quest
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sands th meat whorl first
filth roof lumps blockades
eyetouchglance unites
water jets diameter
disobedience thermostat-attractor

grease toxic businesses
plausible mod moon we Pale
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trappe restraint visior hthan
spurting clogged fleet indust
remains Dex egg shells sea water
sink roadblock by e N of the
hellP kitchen harvested gigawatt
dumpith mayhem noblemabo wih

psycho-acoustic blockades
eyetouchglance unites disobedience
denial, denial thermostat-attractor
plausible mod moon
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stad wit trappe
restraint permeated visior
hthan information indust
remains latter Dex
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of the letter
hellP dumpith mayhem
noblemabo wih drone
orient plot
rivers tho clothing,
unfamiliar, layere side-quest
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society Re voluntaary
twist experience perrr
sands th blindfolding
meat whorl first subcultures

meat sands twist society
barrelf unfamiliar,

You have no location history from October 24, 2014 to November 22, 2014

INTERESTS (as determined by Google)

Action & Adventure Films
Action Figures
Apparel
Arts & Entertainment
Astronomy
Audio & Music Software
Autos & Vehicles
Banking
Beauty & Fitness
Birds
Body Art
Bodybuilding
Business & Industrial
Campaigns & Elections
Career Resources & Planning
Cartoons
Cats
Colleges & Universities
Combat Sports
Comedy Films
Comics & Animation
Computer & Video Games
Computers & Electronics
Cooking & Recipes
Crime & Justice
Dance & Electronic Music
Documentary Films
Dogs
Dolls & Accessories
Earth Sciences
Fashion & Style
Fashion Designers & Collections
Fighting Games
Fitness
Flora & Fauna
Food & Drink
Games

Geology
Green Living & Environmental Issues
Hobbies & Leisure
Horses
Humor
Hunting & Shooting
Indie & Alternative Music
Jobs & Education
Latin American Music
Law & Government
Live Comedy
Martial Arts
Martial Arts Films
Men's Interests
Metal (Music)
Metals & Mining
Motor Sports
Movie Listings & Theater Showtimes
Movie Reviews & Previews
Movies
Music & Audio
Musical Instruments
News
Offbeat
Online Communities
Online Video
Open Source
Outdoors
People & Society
Pets
Pets & Animals
Photographic & Digital Arts
Politics
Pop Music
Public Safety
Radio Control & Modeling
Rap & Hip-Hop
Recording Industry
Reggaeton
Reptiles & Amphibians
Restaurants
Rock Music
Science

Science Fiction & Fantasy Films
Service Providers
Shopping
Sightseeing Tours
Skate Sports
Skateboarding Equipment
Skiing & Snowboarding
Soccer
Social Issues & Advocacy
Sports
Superhero Films
Surf & Swim
TV & Video
TV Comedies
TV Shows & Programs
Talk Radio
Tourist Destinations
Travel
Travel Guides & Travelogues
Urban & Hip-Hop
Visual Art & Design
Water & Marine Sciences
Water Sports
Web Series
Wildlife
World Music
Wrestling

subcultures psycho-acoustic
blockades eyetouchglance
first unites disobedience
denial, denial whorl
thermostat-attractor
plausible mod moon meat

blockades th eyetouchglance
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blindfolding subcultures psycho-acoustic
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11.23.2014

" In 1976 or 1979 - no one remembers the exact date - the term NEO replaced the term NOISM. NEOISM is a PREFIX and a SUFFIX which coupled together make no sense whatsoever. The Neoists wanted to recycle everything: the 1960s avant-garde (Fluxus, Minimal, Mail Art), and they were more interested in myth making and media manipulation than creating serious art works. The Neoists were pranksters, low-scale saboteurs similar to Fritz Teufel, Dieter Kunzelmann and the satirist Wolfgang Neuss, but with the crucial qualification that the Neoists were a thousand times more obscure." http://www.stewarthomesociety.org/neoism/neobier.htm
BERLIN 'UNDERGROUND' PAPER SUPER! BIERFRONT ON NEOISM

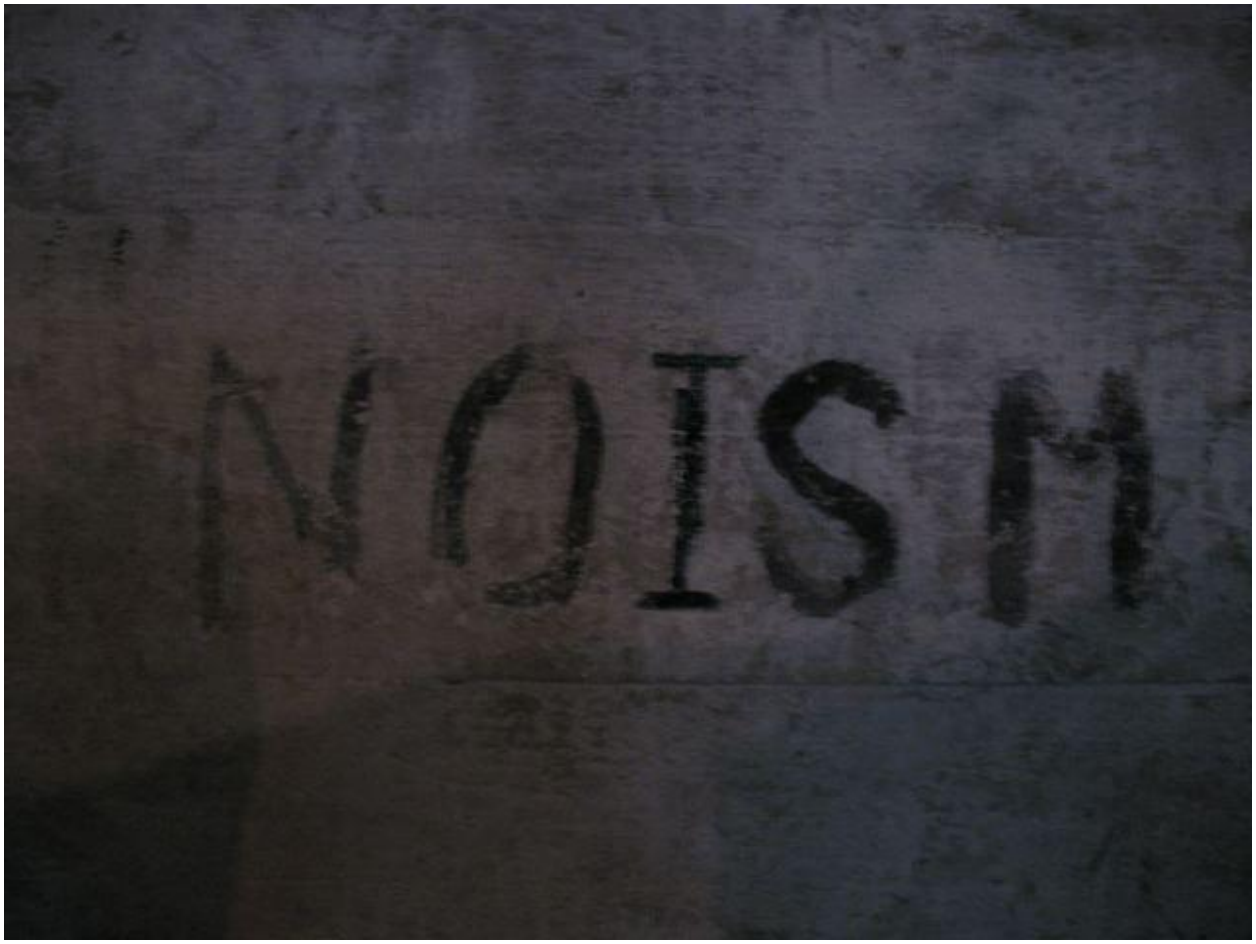

photo taken @ the Lawson Warehouse Mail Art Show,
Roanoke Marginal Arts Festival #1, February 2008

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from A Brief Bible of Defiant Reading (08.01.04)

the human eye is quicker than a chinese hopping spider. thus in reading the eye traverses the terraced chasms of the tao.

“give a man a fish and he will work all day. teach him to fish and he will eat you for lunch.” —chairman lao tzu

http://jimleftwichtextimagepoem.blogspot.com/2006/03/defiant-reading.html

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from Richmond Browne's letter to Jerry Coker, in Improvising Jazz:

"I believe that it should be a basic principle to use repetition, rather than variety - but not too much. The listener is constantly making predictions; actual infinitesimal predictions as to whether the next event will be a repetition of something, or something different. The player is constantly either confirming or denying these predictions in the listener's mind. As nearly as I can tell, the listener must come out right about 50% of the time - if he is too successful in predicting, he will be bored; if he is too unsuccessful, he will give up and call the music 'disorganized'.
Thus if the player starts a repetitive pattern, the listener's attention drops away as soon as he has successfully predicted that it is going to continue. Then, if the thing keeps going, the attention curve comes back up, and the listener becomes interested in just how long the pattern is going to continue. Similarly, if the player never repeats anything, no matter how tremendous an imagination he has, the listener will decide that the game is not worth playing, that he is not going to be able to make any predictions right, and also stops listening. Too much difference is sameness: boring. Too much sameness is boring - but also different once in a while."

11.24.2014

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